# Carmel Pine Cone.

NOVEMBER 4, 1922 CARMEL-BY-THE-SEA, CAL. Vol. VIII, No. 40


## Forest Theater Lays Its Plans for Next Season's Activities

Last Monday evening the directors of the Forest Theater society met at the office of the Carmel Development Co., and discussed next summer's theatrical program.

It was the general sense of the meeting that the main events take place during the week beginning July 2, at which time the annual play, a children's play and a community pageant be given.

The question was also raised as to the amount of rental which should be charged for Garnet Holme's Mission play, "Serra," which will probably be given for five nights at the end of July. As the number of plays given in the Forest Theater is limited to the summer months, it becomes necessary during that time to realize a sum which will cover payments on the land bought by the corporation, improvements to the stage, including an elaborate lighting equipment, and the regular upkeep of the theater. In view of the fact that the "Serra" pageant will be given for five nights, it was decided to charge $200 rental for that period.

It is proposed to make amendments to the constitution, the principal one to abolish the play committee and to leave the selection of plays and producers to the directors as a whole. This measure will be voted on at the next meeting of the society be held on the evening November 15.

## Goold Bus Continues to Transport Students

The auto bus, which for a long time has transported the high school pupils from and to Carmel, under the auspices and at the expense of the high school district, has been withdrawn. This action was taken primarily because of the recent opinion of Attorney-General V. S. Webb holding school directors personally responsible for damages in case of accident, and that school funds cannot legally be diverted to pay insurance premiums.

Now the Carmel students will have to make their own arrangements for transportation. However, C. O. Goold is running an unofficial bus, and a number of boys and girls are traveling that way. Should fifteen or more students continue to do so regularly the rate will be five dollars a month for each student. This five dollars is provided from the school fund.

## Unhallowed Antics of Hallowe'en Kids

The kids turned themselves loose last Tuesday night. All night long Marshal Englund paced the streets, and what he didn't pace "Billy" did, but in spite of his vigilance the kids got their innings.

They threw clods of earth against the sides of dwellings, wrote soapy messages on all the store front windows, rang the school bell at close intervals and had a Jack o' Lantern parade. The big boys kidnaped the smaller ones and took them to the Carmel Valley in machines, leaving them to walk home.

The only things held sacred were the fire siren and the soldier memorial.

## *Complicated Case of Heron versus Crane*

I should have ignored the criticism of my performance except for the fact that it raises a question that concerns the future of the local drama: is it right to judge a production from the dress rehearsal? Our plays are usually given on Friday night. The Pine Cone goes to press on Friday afternoon. A proper review cannot appear till a whole week later. You may say that by then the news will be stale. It is not news I am discussing, but dramatic criticism. By all means put out a brief statement of the occurrence in the issue printed the same day, giving the names of the plays, authors, and directors, and the complete casts if you like. Your criticism, when it appears a week later, should be worth reading by the public, worth noting by players and directors. The Monterey dailies will, of course, have had their say some days before you—but that matters no more than the review of a metropolitan opening in a New York daily can matter to The Freeman or The New Republic.

The Pine Cone, in your own words, is devoted to the art, music, literature and drama of the peninsula. As the only literary weekly of our city, we look to it for our higher critical diet. And the Pine Cone is read all over California, while the dailies are chiefly for local consumption. You have scores of subscribers outside of California, too, who follow Carmel's activities weekly through the Pine Cone. Are they not entitled to the truth?

A hastily written notice based on a dress rehearsal is not the truth. You may dignify it by the name "preview," and of course it can appear the morning following the performance—preceding even the daily papers. But is such a preview worth while? Is it a report of the production? No, at its best it can only be a good valuation of a dress rehearsal, with the addition of items which may or may not be present at the public representation.

For how can you be sure that Mary Jones will thrill the crowd with her vivid portrayal? She may get mad and refuse to go on. How can you know that William Smith will set the hearts of the women fluttering with his manly beauty? He may run into a tree on Ocean avenue and scratch his face so badly that it will hurt to fuss with it and he may not be able to put on any make-up at all. How can you know that the lighting in a certain scene will be weird and wonderful? A fuse may blow out and it may be simply weird.

These are hypothetical cases, of course, but let me take up certain actual statements in your "preview." How could you know that there would be "large applause at the conclusion" of Remsen's play? The audience might have felt it would be a sacrilege to applaud. How could you know that Sniggers would "cringe up to the idol and with trembling fingers drop the great ruby in his hand?" He might have stumbled and dropped the great ruby on the floor. How could you know that my make-up would be good? Glassell and I might have quarrelled and I'd have had to put on the make-up myself.

These things are tangible things, and if you stated, writing frankly from the dress rehearsal, that Mary Jones thrilled the audience and then Mary didn't appear at all, the reader would know that the opening night was not identical with what was seen by the critic. Such differences as this can be allowed for. It is with the intangible things that the problem lies, with the colorings and shadings of speech and movement, the inspiration of the night, the response of the crowd. These do not exist till the performance. They cannot be known till then.

At a rehearsal an actor may go through his lines and business cor-

Continued on Page 10

## Social Affairs For The Carmel Players

Much of the social life of Carmel centers around our dramatic activities. It is always a delight for the players to get together and talk matters over after the rehearsal or play, over a cup of coffee and tasty sandwiches. There were a number of little functions during the last week in honor of the Little Theater players.

Last Friday evening Tilly Polak and Tom Fisher of the Mission Tea House entertained the entire cast. Everyone appeared in costume, and the candle lighted tea house was very merry until a late hour.

Saturday evening Mrs. A. E. Burton entertained the cast of the Dunsany play, and John Jordan opened the doors of Pine Inn to all the players. His Hawaiian boys dispensed coffee, sandwiches and cake; there was dancing and much genial hospitality.

Mr. and Mrs. Lewis Josselyn also entertained several of the players on Monday evening.

### Congressman Free Recovering

Congressman A. M. Free, who was severely injured in an automobile accident on the road between Washington and Baltimore on September 22, has recovered sufficiently to be removed from the hospital to his home in Washington, where he is now recuperating.

## Persinger-David Next Bill in Artists Concerts

After the brilliant success of the Macbeth concert the public are eagerly awaiting the next one, which occurs on Tuesday, November 14th.

The fame of Louis Persinger, former concertmeister of the Berlin Symphony Orchestra, is too well established for repetition. He and Annie Louise David, harpist, are to be joint stars in the coming concert.

Persinger is at present concertmeister of the San Francisco Symphony Orchestra, under the leadership of Alfred Hertz.

The promoters of this series of concerts had but one thought in mind—that of securing the best talent on the concert stage. With the exception of Chaliapine, Galli-Curci and Farrar, who receive in the neighborhood of $4000 a performance, the artists who are engaged for the coming series are about the highest-priced in America.

An interesting fact in connection with these artists is that, with the exception of Artur Schnaubel, they are all of American birth, although Florence Macbeth's talent was first recognized in England, and Persinger's in Berlin. Irene Pavloska, who calls herself a Polish-Canadian-American, was born in Canada and has achieved her entire success in America.

## Fountain Going Up Fund Going Down Let Us Carry On

The Soldier Memorial is going up, but the contribution of funds to complete it are at a standstill. Since the last report $12.50 has been contributed—five by the Berkey family, five by R. M Alden and two fifty by Mrs. S. B. Hunkins. Many give excuses for not contributing. We lack $157 of the one thousand dollars said to be needed. It would be a shame to have the last two stones left off for, the need of a small sum.

Some do not like the design; others do not like the way it is being managed; there are those who think that it should have been done by contract, and possibly there are some who do not favor the idea of a memorial at all.

There may be an element of justice in all the criticisms, but ever since the first stone was laid it became a job to be finished. The time to protest was when the project was launched.

When the Pine Cone inaugurated the campaign to complete the fund, the erection of the memorial was under way. There it lay—an unsightly pile of stone at the head of Ocean avenue. There was no money to go on with it. It was up to the public to see it through, and in the future exercise more care in starting something for the community that the community does not wholly approve.

We have done our best to be good fellows. Possibly we haven't agreed altogether with many plans for its construction, but now isn't the time to kick. And then it might be well to get that old "point-of-view" idea. I know two artists in this village—one thinks the memorial design is good; the other thinks it is excruciatingly bad. When the great disagree, who are the rest of us that we should set ironclad standards?

We often print poems in the Pine Cone which certain ones criticise and which certain others like so well that they buy up extra copies. And the queer part of it is that there is no hard and fast line between the highbrows and the low-brows. The disagreement comes among the literati themselves. So there you are. When those differ who by profession and training should have similar standards, what can be expected of the rest of us poor dubs.

Come on, fellows. Be good sports and come through with that five.

"He was a kicker" wouldn't look half so well on your tombstone as "He kicked about everything, but he always came through with the crowd."

## Dr. Waldo Johnson Has Passed Away

Dr. Waldo P. Johnson of Chicago and Los Angeles, who has lived here for about a year with his family, passed away on Tuesday night as the result of heart trouble, which he had suffered for several months.

Dr. Johnson was a native of Richmond, Texas, and was in his fifty-ninth year. He was a grandson of Gail Borden, originator of the condensed milk industry. He was a 32d degree Mason and an Elk.

A widow and three sons were at the bedside when the call came. A fourth son is in Chicago. The sons in Carmel are Richard W., Gail B. and Borden P.

The funeral was held on Thursday and interment was at San Gabriel.

# Anne Burroughs and the Thespian Triplets

After the very able and full criticism of the initial Little Theatre performance contributed to last week's Pine Cone by the pseudonymous Mr. Crane, it seems a bit like lily painting to add further reactions, especially since our own reactions follow so closely those of Mr. Crane.

We were delighted with the spirit and finish of the performances. It is indeed a matter for great rejoicing if such finish is easily obtainable from a factionless Carmel. Since factions are largely a matter of tradition, it is to be devoutly hoped that the perfection of last week-end's performances was powerful enough to kill the traditions of the nine factions represented and to establish the foundation of factionless dramatic endeavors hereafter.

We echo Mr. Crane's congratulation to the arrangements committee not only for the charming music which set the tone of the plays but for the quaint and lovely maidens who ushered a delighted audience to their assigned places in histrionic fairyland.

We take exception, however, to Mr. Crane's criticism of the first play. In our estimation, Miss Tolmie's performance therein was so far superior to anything amateurish one ever saw in Carmel or ever had a right to expect to see that we should have attended a great number of performances in which she would thus appear. And to us it is not a matter for severe condemnation that neither Mr. Heron nor Miss Church could appear in any manner but badly when matched against the music of Miss Tolmie's voice and the admirably sustained high interpretation of her acting. Miss Tolmie's performance was acting—the finest evidence of bona fide acting that it has been our privilege to see in Carmel.

I think that it is hardly fair to exaggerate the dwarfishness of Mr. Heron's performance—I should rather give him credit for his contribution to the presentation, a musical delivery not discordant with the high level set by Miss Tolmie. A moment's honest comparison with Miss Church's hysterical crassnesses should be convincing on this point. We admit that Mr. Heron can't make love, but happily Shaw does not depend upon lovemaking.

We heartily agree with the praise given Mr. Hilliard's clever and polished presentation of the Dunsany melodramatic fantasy. And we thought the Remson puppet show amusing though crude. We held it quite inexcusable, however, in spite of the hilarious enjoyment of that performance.

Mention should be made of Mr. Kuster's and Miss Johnsou's excellent intermission music, which more than setting the tone of the plays, gave a high tone to the performances.

It is very largely due to the efforts of Dr. Burton that there were such short waits between the plays and such delightful stage settings.

Mention should also be made of the good lighting obtained by Mr. Kuster and Mr. Lewis Josselyn. The climactic effect of the green jade god is only one of the many things for which they were responsible.

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Tonight, 7:30—Will Rodgers in "One Glorious Day;" also "Chicken-Hearted," a comedy.

# Susan Porter Party Visit Desert Indians

Mrs. Susan Creighton Porter reached Carmel at the end of last week after a month's trip into the Arizona desert. Besides Mrs. Porter, the party consisted of Dr. Allen Williams, Dr. Marian Williams and Fernand Lundgren, all of Santa Barbara; also Edward Yoemans and son of Chicago.

Many adventures befell the party, but there were no serious results. One of the cars broke down in the heart of the Smoky desert. There was by that time a shortage of water and food. Two of the men made camp at the machine and remained while the balance of the party went on through the night for help. They went over hills of sand, got lost on desert roads, but finally made Yuba City, where they stocked up again and went back to the relief of the men left in camp.

A second trip then had to be made to take the broken parts of the car to be repaired. This consumed four more days. In all that time, those who were left on the desert never saw a human being.

The party spent some time in the Hopi reservation. They rented a house at Oraibi and lived there for several days. They also went into the Navajo country and took a four-day horseback trip from there. They even penetrated to Kayenta, where the famed John Witherhill keeps a trading post. This has the distinction of being the farthest post office from the railroad in the United States. It is 170 miles to the rails and the stage comes in but once a week.

Mrs. Porter spoke particularly of witnessing the Corn Dance, which is the prayer for rain and is done by the women wearing ceremonial robes. This occurred at Chimopavi, in the Hopi settlement. She declares the trip to be far more wonderful even than she anticipated, and recommends the journey into that primitive Indian country to those who do not fear to rough it

# High School Activities

Last night the students of the Monterey high school held their annual Hallowe'n costume dance. The affair this year was more of a success than ever before. There were games and concessions for those who did not dance, and for those who danced Moffet's jazz orchestra furnished music. There were many striking costumes, and with the artistically decorated hall it provided a colorful scene.

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To-day the girls' basket-ball team journeys to Watsonville to compete with the team of that school. This is the second game the local girls have played and it is hoped they will come home with the long end of the score, as in the other game, with Salinas.

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There is no football game scheduled for Monterey's eleven today. On Friday, Armistice Day, they play with Pacific Grove. This will be a very exciting game, as the teams are tied for the championship of the B section of the C. C. A. L.

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Mrs. "Jimmy" Swinnerton, wife of the well-known cartoonist, is spending a few weeks in Carmel.

## Monterey Hi Girls Win

A basketball game played last Saturday between the Monterey high school and Salinas resulted in a score of 36 to 6 in favor of Monterey.

The Carmel girls who helped to carry off the honors were Arline Payne, Nancy Machado, Dorothy Cone, Christine Burton and Phyllis Overstreet. Today our girls play the Watsonville team. We look for them to once more bring home the bacon.

## 1922-23 Carmel Rainfall

Reported by the Carnegie Laboratory, Carmel, to October 31st inclusive.

| | Inches |
|---|---|
| Total this season to date | 1.04 |
| Total same date 1921-22 | .53 |
| Total season 1921-22 | 23.71 |
| Total season 1920-21 | 16.41 |

## *DAYLIGHT HIGH AND LOW TIDES AT CARMEL*

| | | Low | | | High | | |
|---|---|---|---|---|---|---|---|
| Nov | 4 | 4:37 | p | 0.0 | 9:58 | a | 5.5 |
| | 5 | 5:14 | p | —0.2 | 10:23 | a | 5.5 |
| | 6 | 5:52 | p | —0.3 | 10:48 | a | 5.5 |
| | 7 | 5:31 | a | 2.7 | 11:13 | a | 5.2 |
| | 8 | 6:14 | a | 3.0 | 11:42 | a | 5.2 |
| | 9 | 7:04 | a | 3.1 | 12:21 | p | 5.2 |
| | 10 | 8:04 | a | 3.1 | 1:16 | p | 4.7 |

# Notice to Taxpayers

The taxes on all personal property secured by real property, and one-half of the taxes on all real property, will be due and payable on the third Monday in October, and will be delinquent on the first Monday in December next thereafter at six o'clock p. m., and that unless paid prior thereto, 15 per cent will be added to the amount thereof, and that if said one-half be not paid before the last Monday in April next, at six o'clock p. m., an additional five per cent will be added thereto. The remaining one-half of the taxes on all real property will be payable on and after the second Monday in January next, and will be delinquent on the last Monday in April next thereafter at six o'clock p. m., and that unless paid prior thereto, five per cent will be added to the amount thereof.

All taxes may be paid at the time the first installment, as herein provided, is due and payable.

All taxes are payable at the office of the Tax Collector in the court house at Salinas, Monterey county, California.

J. E. HUNTER,
Tax Collector.


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C. O. GOOLD

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MONTEREY THEATRES

Moving Picture Shows

STRAND THEATRE

Saturday—All-star cast, "Dangerous Curves Ahead." Clyde Cook. Sarg's Almanac.

Sunday — Richard Talmadge in "Taking Chances." Vod-a-vil. Scenic.

Monday Tuesday and Wednesday —Mack Sennett's "Crossroads of New York." Charles Chaplin in "The Idle Class." Selzuick.

Thursday and Friday — Theodore Roberts in "The Old Homestead." Bull Montana. Tony Sarg's Almanac.

STAR THEATRE

Saturday—Chas. Jones in "Western Speed." Sunshine Comedy. Scenic.

Sunday—Shirley Mason in "Little Miss Smiles." Neeley Edwards. Scenic.

Monday and Tuesday — Elaine Hammerstein in "Under Oath." Cdntury Comedy. Scenic.

Wednesdy and Thursdy—Eugene O'Brien in "John Smith." Vod-a-Vil. Pathe Review.

Friday—Alice Lake, in "The Infamous Miss Revel." Irving Cummings. Scenic.

# Sidney Ruthven for Reforestation

Sidney Ruthven is depressed.

He is a harmless soul and feels deeply the loss of trees on Ocean avenue. To show his good faith he has offered to plant any trees or shrubs that the people may furnish.

It is respectfully suggested that large quantities of poison oak and wild blackberry be supplied. The wild rose also has a few thorns.

Then it should not be forgotten that large holes should be dug, the ground well puddled, and the soil run through a sifter when placed again around the tree.

Good loam and fertilizer also help the growth materially.

Mr. Ruthven's kindly offer should not be overlooked.

## Petition Filed to Probate Will of Late Ella Reid Harrison

Robert W. Harrison, stepson of the late Mrs. Ella Reid Harrison, and Miss Katherine F. Conway, a friend of the deceased, have filed a petition in the Monterey county Superior Court, to probate the will of Mrs. Harrison.

The instrument is dated September 2, 1921, and disposes of an estate estimated to be valued at more than $10,000.

The list of legatees included the names of twenty-one persons, and also the City of Carmel-by-the-Sea and the San Francisco Society for the Prevention of Cruelty to Animals. The only next of kin are Ogden Mills Reid of New York and Jean Reid Ward, wife of John Ward of London, England, who are the children of a deceased uncle.

## Intelligence Test for Movie Fans

By PETER PAN

Can you tell a good movie when you see it? Does Carmel rank in intelligence with New York and San Francisco? Or are we slow in the head like some we might mention?

"One Glorious Day", the picture to be shown tonight at the Manzanita Theatre, is a direct challenge to our alertness here in Carmel. Writing in the "Photodramatist" for September, Robert E. Sherwood, who contributes such caustic screen criticisms to "Life", says:

"Walter Woods and James Cruze were responsible for "One Glorious Day" which, in the opinion of many, deserved to be ranked among the greatest motion pictures of all time.

Unfortunately, "One Glorious Day" was not a financial success. Movie fans just simply didn't get it. If we can trust the exhibitor's reports (and we usually have to). In New York and San Francisco this thoroughly delightful fantasy went over well, but everywhere else—and even in Los Angeles, which ought to know better—it fell flat."

All press-agent stuff aside, it would be a pity for any one who has deserted the movies for their inanity, to miss really good chance to see something clever. George Landy, in another issue of the "Photodramatist," calls this photoplay a "delicious satire," and those who saw "The Dictator" in Monterey recently, will remember the good work of Woods and Cruze in that. Concerning Richard Harding Davis hilarious farce, Mr. Sherwood remarks, "Messrs. Woods and Cruze are two gentlemen who deserve to be encouraged. Like Emerson and Loos, they are trying to introduce the gentle art of kidding to the screen, and—heaven knows!—it is needed there—I cannot help wishing that Walter Woods and James Cruze would make a movie of Harry Leon Wilson's "Ruggles of Red Gap," with Raymond Hatton in the leading role."

### PROPERTY TRANSACTIONS IN CARMEL AND VICINITY.

Deed—Marie de Forest Edwards to Willard L. Prussia. Lots 10 and 11 blk A 3, Addn. No. 6, Carmel by the Sea.

Deed—Virginia T. Smith to Frank P. and Julia A. Bush, joint tenants, October 5, lot 5 and S 20 feet of lot 14, block AA, Addn. No. 6, Carmel by the Sea.

Deed—Carmel Development Co. to Martha M. McDowell, Lots 24, 26, 28, 30, 32, block B-12, Addn. No. 7, Carmel by the Sea.

Deed—Flora R. Turner to Aurella R. Hale, Lot 8, block 1, Addn. No. 1, Carmel by the Sea.

Deed—Carmel Development Co. to Frances C. Adney. Lots 7, 8, 9, 10, block T, Addn. No. 1, Carmel by the Sea.

### NOTICE OF SALE OF PROPERTY OF THE STATE PURSUANT TO SECTION 3897 OF THE POLITICAL CODE.

Office of the Tax Collector of the County of Monterey, State of California.

Whereas, on the 27th day of October, 1922, there was received by me and recorded in my office, a written authorization under the hand and seal of the Controller of the State of California, which said authorization was and is in words and figures following:

NOTICE

Controller's Department, State of California.

To the Tax Collector of the County of Monterey, State of California.

Whereas, a deed or deeds conveying to the people of the State of California the title to the property hereinafter described, having been filed in the Controller's office of the State of California;

And, whereas, said deed or deeds recite the fact that said property hereinafter described was sold to the people of the State of California for the non-payment of state and county taxes;

And, whereas, five years have elapsed since the date of said sale, and no redemption, according to law, has been made of said property, or any part thereof;

Now, therefore, in pursuance of the law in such case made and provided, I Ray L. Riley, Controller of the State of California, by virtue of the authority in me vested by the laws of this state, do by these presents authorize, empower, and direct you, the said Tax Collector, to sell at public auction, in separate lots or parcels, the property hereinafter described.

The property above referred to, and hereby authorized to be sold, is situate, lying and being in the County of Monterey, state of California, bounded and particularly described as follows, to-wit:

Property sold to the State, June 24th, 1911.

As per map of Carmel City, Lot 1, Block 61.

Deed No. 136.

No bid shall be received or accepted at such sale for less than the amount of all the taxes levied upon such property, and all costs and penalties for every year delinquent as shown by the delinquent rolls for said years and also ecution of the deed to the state, to-all tax liens up to the date of the ex-gether with interest at seven per cent per annum and also the graduate redemption penalties required under Section 3817 of Political Code computed upon the aggregate amount of the taxes for each of said years from the first day of July following delinquency to the date of the sale hereunder, and all expenses accrued to the date of the sale under this authorization.

Said sale shall be conducted in all respects as by law governing such sales.

(Seal.)

Given under my hand and seal of office at Sacramento, this 26th day of October, A. D. 1922.

RAY L. RILEY, Controller.
By C. E. COOPER, Deputy.

Therefore, in pursuance of law, public notice is hereby given that I will on Friday, December 8th, 1922, at the hour of 2:30 p. m., in the County Tax Collector's office, in the Court House in said Salinas City, County of Monterey, State of California, sell in separate lots or parcels, at public auction, to the highest bidder, for cash in lawful money of the United States, the said property hereinbefore in said Controller's authorization described, which said authorization is hereby made a part of this notice, to-wit:

Property sold to the State June 24th, 1912, for the taxes of 1911.

Description of property as per map of Carmel City, Lot 1, Block 61.

Deed No. 136.

1911 Assessed to Hattie Scott.

| | |
|---|---|
| Taxes of 1911 | $ .46 |
| Special school and other taxes —delinquent | .35 |
| Penalties on delinquency (15-5 and 5 per cent) | .08 |
| Costs on delinquent roll | 1.00 |
| Interest at 7 per cent per annum from July 1, computed upon the taxes only | .59 |
| 50 per cent graduated penalty under Section 3817 | .40 |

1912 Assessed to Hattie Scott.

| | |
|---|---|
| Taxes of 1912 | .68 |
| Special school and other taxes —delinquent | .48 |
| Penalties on delinquency (15-5 and 5 per cent) | .12 |
| Costs on delinquent roll | 1.00 |
| Interest at 7 per cent per annum from July 1, computed upon the taxes only | .76 |
| 50 per cent graduated penalty under Section 3817 | .58 |

1913 Assessed to Hattie Scott.

| | |
|---|---|
| Taxes of 1913 | .94 |
| Special school and other taxes —delinquent | .15 |
| Penalties on delinquency (15-5 and 5 per cent) | .12 |
| Costs on delinquent roll | 1.00 |
| Interest at 7 per cent per annum from July 1, computed upon the taxes only | .64 |
| 50 per cent graduated penalty Under Section 3817 | .54 |

1914 Assessed to Hattie Scott.

| | |
|---|---|
| Taxes of 1914 | $ .73 |
| Special school and other taxes —delinquent | .15 |
| Penalties on delinquency (15-5 and 5 per cent) | .08 |
| Costs on delinquent roll | 1.00 |
| Interest at 7 per cent per annum from July 1, computed and upon the taxes only | .46 |
| 50 per cent graduated penalty under Section 3817 | .44 |

1915 Assessed to Hattie Scott.

| | |
|---|---|
| Taxes of 1915 | $ .69 |
| Special school and other taxes —delinquent | .15 |
| Penalties on delinquency (15-5 and 5 per cent) | .08 |
| Costs on delinquent roll | 1.00 |
| Interest at 7 per cent per annum from July 1, computed upon the taxes only | .38 |
| 50 per cent graduated pena[illegible] under Section 3817 | .42 |

1916 Assessed to Hattie Scott.

| | |
|---|---|
| Taxes of 1916 | $ .68 |
| Special school and other taxes —delinquent | .08 |
| Penalties on delinquency (15-5 and 5 per cent) | .03 |
| Costs on delinquent roll | 1.00 |
| Interest at 7 per cent per annum from July 1, computed upon the taxes only | .29 |
| 50 per cent graduated penalty under Section 3817 | .38 |

1917 Assessed to Hattie Scott.

| | |
|---|---|
| Special school and other taxes Taxes of 1917 | $ .48 |
| —delinquent | .13 |
| Penalties on delinquency (15-5 and 5 per cent) | .03 |
| Costs on delinquent roll | 1.00 |
| Interest at 7 per cent per annum from July 1, computed upon the taxes only | .19 |
| 50 per cent graduated penalty under Section 3817 | .30 |
| Total taxes | $ 4.66 |
| Total special school or other taxes | 1.49 |
| Total penalties on delinquency (15-5 per cent) | .54 |
| Total costs | 7.00 |
| Total interest | 3.31 |
| Total graduated penalties | 3.06 |
| Cost of advertising notice | 30.00 |
| Least amount for which property may be purchased | $50.06 |

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Tax Collector of the County of Monterey, State of California.

Date for first publication, November 4, 1922; date of last publication November 18, 1922.

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*Published Weekly*

*By The Pine Cone Press Publishing Corporation*

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OFFICIAL PAPER OF THE CITY

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W. L. OVERSTREET.....Editor
PHONE 605 W 1


## The "Pine Nut" Speaking Editorially

Bert Heron is a great actor. He has even out-Heroned Heron in his last role—that of Dr. Jekyll and Mr. Hyde, and Richard Mansfield has probably done a double flop in his grave at the Heron performance.

It is time that an earnest and honest public be informed of such double dealing. First, Mr. Heron Hydes along under the pseudonym of Albert Crane, in which he makes an appeal to the popular sympathy and gets double the applause on the second night that he received on the first; then with his clear limpid blue eyes and honest boyish face, he Jekyls the whole thing and writes us a critique on his own criticism.

Those two articles are interesting studies, insofar as they show what elasticity the human mind possesses. First he writes a very good account of the dress rehearsal; then he devotes several thousand words to convince the public that it is unfair and impossible to judge from a dress rehearsel. We feel, though, that Mr. Heron has included in his harangue many things that are worthwhile, and that if we can forget that the joke is on us, we may be able to profit to a certain extent and help foster a bigger get-together spirit than has heretofore prevailed.

Had we really wanted to ascertain how many friends Herbert Heron had, we could not have found a better way than to have published Albert Crane's article.

Saturday last was certainly an epocal day in the history of Carmel, for the entire community was united against a common enemy. The Pine Cone was the goat. Our Pat went out to mail a letter and he almost never got back. A howling and indignant mob gathered in front of the office and we got our books and records together and prepared to evacuate the office.

Now, we felt that there was a certain element of injustice in it all, but we were pledged to secrecy, and we just had to sit back and take it. We tried to explain that Albert Crane and Herbert Heron were bosom friends—that no one was so well qualified to know Bert's capabilities and shortcomings as was Albert. We insisted that they lived in complete harmony and had the same educational qualifications and the same ideals, so that Al's estimate of Bert's acting must have been pretty just. We felt that Albert Crane, able critic, should not be muzzled.

By noon of that day our edition was exhausted. People fought each other for Pine Cones. We had a steady stream of indignant citizens to conciliate all morning. Finally we got weary of it. Who would have supposed that Heron was so popular!

Dr. Burton was especially indignant. He said that it was a sneaky trick for anyone to come to a dress rehearsal and do a thing like that.

Mrs. Rose DeYoe felt so sorry for poor Bert, and Miss Logie remarked: "Such a criticism as that can do Mr. Heron no harm. It can only react on the writer."

"It's an infernal outrage. You're always talking about having no cliques and here you're establishing one in this article."—E. G. Kuster.

"I don't find any fault with what it says about Bert, but it's a dam poor literary style for the Pine Cone to publish."—Argyll Campbell.

"Thank God, some one had the nerve to speak the truth about Herbert Heron."—Hilda Argo.

We hear that Harry Leon Wilson, who was in Cabbages and Kings during the mob scene, chuckled This inclines us to the belief that he agreed in the essentials with Crane.

John Hilliard didn't like it at all. He was already satiated with praise.

Tom Bickle is a newcomer, so he thought best not to horn in, but he gave us a nawsty look.

One lady said: "If the man who wrote that had studied his Shaw he would have known that Mr. Heron was just the Shakespeare called for by the play."

John Jordan sputtered. You'd have thought he'd been charged with soda water.

But it remained for Hobart Glassell to really spill the beans. He tracked us to our lair.

"Bill," he irated, "who is this dub Crane?"

Bill was getting weary. The freedom of the press rose up strong within him. He bantied at Hobart:

"Where do you get that stuff?"

Hobart was frightened. He came back more respectful:

"Crane, Crane." he mused, beating his forehead a la Dunsmore. "Sounds like a bird."

Bill saw that Hobart was getting warm, so he tried to throw him off the track: "Yes, a duck-billed platipus."

Hobart, nothing daunted, continued. His dark glowing eyes bore the light of discovery. "No, by the rock hounds of Santa Anna! It was a HERON."

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The state housing act, if passed, will place California entirely at the mercy of the manufacturers of patent roofings. Wherefore, if competition is the life of trade, it would seem the part of wisdom, if not common justice, to preserve the modest shingle and not relegate it to thelimbo of forgotten things at the behest of some extremely adroit competitors.

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# BOOKS AND AUTHORS

*By Ann Burroughs*

## Should Women Work

"No indeed", says Mr. A. S. M. Hutchinson in his last novel, "This "Freedom".

The novel divides itself into two parts: Rosalie's childhood, when she at first thought men wonderful but was disillusioned; and Rosalie's womanhood, when she found one man good and when she took her place in the world of men. The scene of the first part is laid in the rectory of his father in Suffolk; the scene of the second, in London.

The thesis of the novel is the impossibility of a normal existence for women in any other sphere than that of the domesticity of their own homes. Mr. Hutchinson's points are three: A plain woman must commit suicide or live in a boarding house and pine for the male boarders. A presentable or pretty woman may try to avoid domestic duties by engaging in a profession, even as did Rosalie, but love is sure to come to her professional duties, if it is not indeed too late, or her home life will with certain eventuality crumble tragically as a pack of cards and all of the hatchet faced gentlemen of the world, even to the author, will haunt her and tell her "I told you so."

There are many flaws in Mr. Hutchinson's presentation of his case. He admits, for instance, during numerous and arresting passages of his novel, that most men are unattractive to a critical bride-that-should-be. No solution does he offer save that women should not be critical. And in his own narrative he sidesteps this excellently indicated problem by having Rosalie love not an ordinary man whose charms are disproportionately magnified by love's young ardor, but a man perfect even in the eyes of rival barristers and critical superiors.

But the poverty of Mr. Hutchinson's reasoning is more serious in the sustaining of his main argument. Rosalie's home smashes to pieces because she worked—Mr. Hutchinson attempts to point out; her three children wreck their lives, two are killed, the third goes to prison. None of the children have been fond of their home because of the old fashioned ideas of their parents. The youngsters had been taught new fashioned ideas by a highly certificated governess, such a governess as one would imagine Rosalie having in her house even if she didn't work. Not at all says Mr. Hutchinson. If Rosalie had not worked she should have had no governess, but she should have taught her children at her knee all of the old fashioned things which she had learned from her mother's knee which her mother had learned at her mother's and so on back infinitum—new fashioned doctrines from new fashioned governesses kill people and send them to prison. A blissfully retroactive suggestion, but the best that Mr. Hutchinson offers.

As a result, the general presentation is unconvincing in spite of the author's ecclesiastical earnestness, possibly somewhat because of his nervous jerkiness; undoubtedly some what because Mr. Phelps appears on the front of the jacket with his semi-detached ecclesiastical mumblings.

## Long on Binding, Short on Filling

In spite of our enthusiasm for any word of the glorious New England group of transcendentalists and poets, Ernest W. Longfellow's "Random Memories" gave us no thrill. Mr. Longfellow says that the purpose of the volume is not to give his autobiography but to record anecdotes and bon mots of his father's generation and friends lest they be lost to the world. But even with this assurance, an autobiography of Ernest W. Longfellow the volume seems mostly to be, the anecdotes sprinkled throughout are few and not all of them droll.

It is with the autobiography, however, that we find the greatest fault, bitter admonition as it is to men of letters not to attempt rearing a family.

Insignificant as Mr. Longfellow assures us, in his preface, his 263 pages of a four dollar volume are filled with a record of his unimposing experiences and eight of the ten illustrations are of his paintings. It seems inexcusable that the publishers did not edit the manuscript or refuse it. For the volume reflects the author as a fastidious and supercilious prig, his father as an all too conventional and all too timid bourgeoisie, the Longfellow family as not highly inspired above respectibility, and the distinguished friends and acquaintances of the family as not very great persons: Dickens was not quite a gentleman, Tennyson was gruff as a bear, Carlyle was a hearty Scotchman.

Had the account resolved itself into an Apologia pro vita sua, the volume might have had some real value. For the life of Mr. Longfellow seems to have been spoiled by the fact that his cautious and respectable father preferred that he abandon his desire for the army, for a place in which Mr. Longfellow believes he had some talent, to take up the life of an artist, for which he had not very conspicuous talent. From this premise of his apologia, had Mr. Longfellow proceeded to the type of education he received for his artistic career, we might have had a document as interesting potentially as the Henry Adams autobiography which Mr. Longfellow found worthless and cantankerous. But of course Mr. Longfellow could never have written such an apologia, and undoubtedly the present volume is the result of his best efforts. Why, then, we ask, did his reputable publishers accept the manuscript?

---

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# Pine Cone's Log of Literature & Art

## Canby Coins a Word

Megalobliomania is a mouthy word coined by Dr. Henry Seidel Canby to suggest monstrous tendencies in best selling. Dr. Canby points out that selling has two evils: the evil of estimating the value of a book by counting the number of copies sold the first year, and the correlative evil of condemning or ignoring all books which do not score multitudinous sales on publication. The manifest results of these evils is that the reading public must go through the twelve or twenty best sellers each year to maintain points of conversational departure with their friends. (Some of the best sellers are worth this effort and some are not.) And there is then little time left for reading anything besides best sellers. Were there such leisure on the other hand, one would hardly know where to begin a search for the more rewarding contemporary literature For publishers' notices have perjured their enthusiasm and have lost their value by immoderate boostings of these most unworthy best sellers. And critics follow the lead of the publishers and cater to popularity. And there are no other sign posts. Dr. Canby makes an appeal to publishers for assistance in averting further developments of the best seller evils.

## On the Revival of Free Verse

Charles Sears Baldwin, of Columbia, points out that not only is free verse in itself not new, (Robert Southey was employing it in 1800), but traces of its growth have been manifest for centuries even in the simplest and most familiaar ballad stanzas.. But, Mary Austin's adversary proceeds to point out—not even yet has free verse found its legitimate niche as an exclusive mode. Although it is used by modern poets to sing of factories and laundries, of slaughter houses and ferries, some of the finest modern songs on these themes fall into regular cadence. And no modern poet uses free verse exclusively.

One real advantage, however, that has been gained from the revival of free verse is an awakened sensitiveness to a need for rhythm in prose. And then, just when one contemplates the distinction between prose and poetry, one begins to doubt the sustaining quality of free verse as poetry. For, though prose and poetry have in common, imagery and rhythm, poetry has in addition a guiding coherence, a sustained harmony which moves in a constant progression to a solution. The harmony of prose, on the other hand, moves as sentence and sentence, or as paragraph and paragraph, but not as a harmonious whole. And free verse moves thus as prose, not as a complete well rounded unit of harmony, but in a staccato fashion from image to image, or from impression to impression. And because of this staccato quality, its powers as poetry are limited to the presentation of series of things or to suggestions of feelings, or to aspects of thoughts or emotions. The sustained, rounded expression of a mood, of a rich impression, of a varied tale, which we ask of poetry, free verse is incapable of giving. And because of this serious limitations, because of this failure of free verse to sustain poets in their attempt at a full expression of thought and emotion, Dr. Baldwin believes that free verse will not survive as an important form. For, finally, free verse will be incapable of contributing an artistic advance to the progress of poetry.

## *Splashes and Splutter*

Asked the other day what Herbert Heron's middle name was, a lady replied she did not know, but suggested it might be Shakespeare — Herbert Shakespeare Heron.

The Stockton Chamber of Commerce, which furnishes maps of the "Bret Harte Trail," is receiving many requests for this map, some of them from people as far away as London.

The Isaak Walton League has inaugurated in Chicago a monthly periodical, supported by contributions from scores of Isaak Walton chapters. No one connected with the publication receives pay and a half-dozen famous novelists are contributors. It is devoted to the preservation of angling, hunting and other outdoor sports.

It is now possible to photograph through an X-ray. This new scientific feat has been accomplished in Los Angeles recently. They are going to film the human body and plants and project them on the screen and thus show the various organs of the body and cells of plants functioning in motion, as in life.

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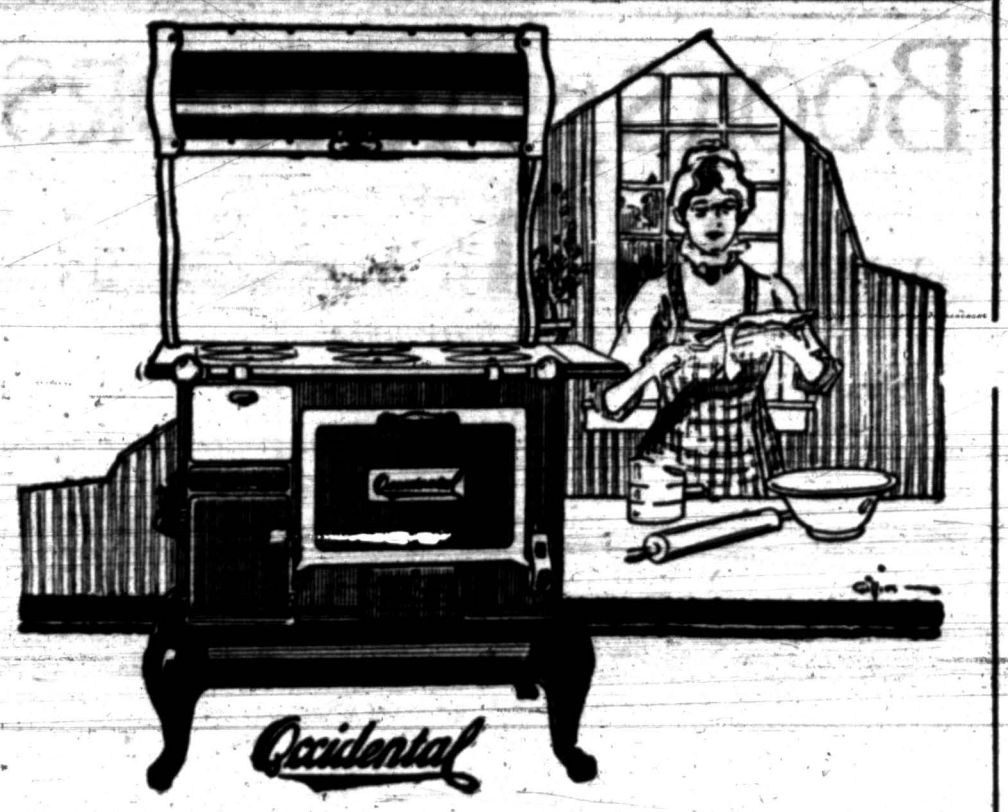


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### NOTICE TO CREDITORS

No. 3447.

In the Superior Court of the State of California, in and for the County of Monterey.

In the matter of the estate of Adelaide B. Trotter, deceased.

Notice is hereby given by the undersigned, Paul E. Trotter, as the administrator of the estate of Adelaide B. Trotter, deceased, to the creditors of and all persons having claims against said decedent, to file them with necessary vouchers within ten months after first publication of this notice in the office of the Clerk of the Superior Court of said State of California, in and for the County of Monterey, from which letters of administration were issued, of to exhibit them, with the necessary vouchers within ten months after the first publication of this notice to said executor at the law office of Fred A. Treat, Goldstine Building, in the City of Monterey, County of Monterey, State of California, which said office the undersigned selects as his place of business in all matters connected with said estate of Adelaide B. Trotter, deceased.

Dated this 3rd day of November, 1922.

PAUL E. TROTTER,
Administrator of the estate of Adelaide B. Trotter, deceased.
Date of first publication Nov. 4, 1922
Date of last publication Dec. 9, 1922

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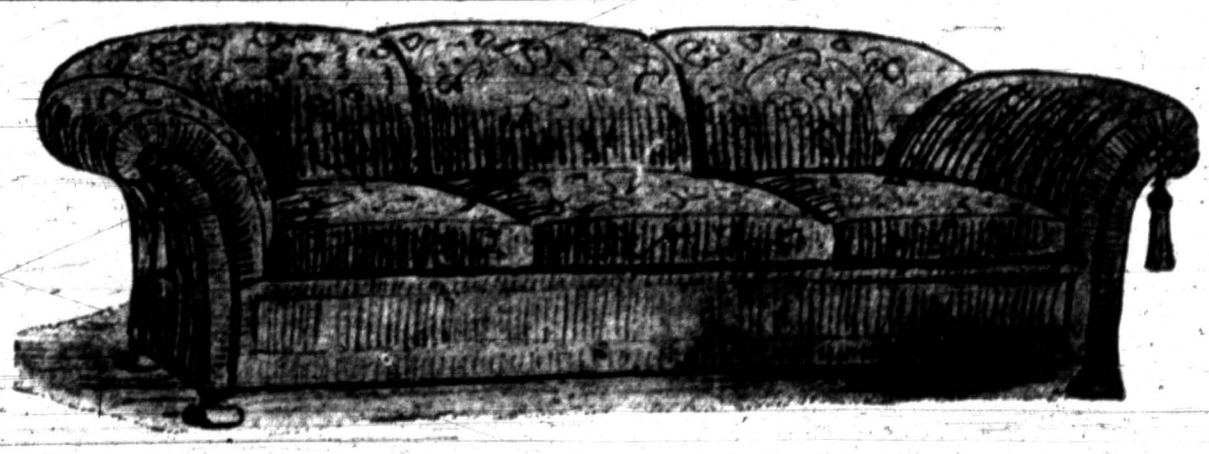

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*AMERICAN and EUROPEAN PLAN*

# Hagemeyer Exhibit of Art Photography Is Notable Collection

If the residents of Carmel could but realize the treat in store for them, there would be many a trip this week out to the Mission Tea House, where Johan Hagemeyer, pictorial photographer, is conducting an exhibit.

There seems to be no doubt that Mr. Hagemeyer stands at the head of this comparatively new school on this coast. His pictures are not merely photographs. They are interpretations. He uses the camera as a painter would use his brush. The mechanical or scientific instrument is lost sight of; it becomes merely the medium for expressing the artist's vision.

When one sees his portraits, "Lamentosso," "Decay," "Old Man, Sleeping," the first question is "Can these be photographs?" It is almost impossible of belief that the queer, weird lines and shadows have not been created by an artist's brush

It seems that there are two well-defined schools of pictorial photography. One of them through infinite painstaking removes certain features of a photograph — perchance through mechanical means adds to them, thus creating the artist's own idea of what the picture should contain. The other school, of which Mr. Hagemeyer is the foremost representatives, emphasizes the selection of the view, embodying in the picture nature's own composition, without human manipulation.

In an interview, Mr Hagemeyer says:

"I endeavor to reduce my work to the greatest simplicity. It is purely interpretative—in short, it is—me. After all, it is that 'seeing' in picture making, plus that indefinable something that is in every individual and which must be brought out that makes the result worth while."

Mr. Hagemeyer has been called an ultra-modernist. It is because he emphasizes the individual touch, the idea or intent that must be in every created thing, the essence of the producer, his or her individuality, imagination, etc.

Stieglitz of New York is probably the foremost exponent of this art in America. Paul Rosenfeld in writing of his work says that Stieglitz "arrests the majesty of the moment." Most of the pictorial photographers show conservativeness, they imitate; they miss the real mission of the camera, which is to show "the majesty of the moment."

"America is the foremost country in pictorial photography," says Mr. Hagemeyer, "and California is at the head of the work in international exhibits."

There is a symbolism in everything this gifted artist does. Some of it is grim. He has a photo of a piece of machinery which he calls "The Jaw." There is a relentless cruelty in its upturned blades, annihilation in the black caverns of its mouth A dark, underground vault with haunting shadows and weird lines hints at the Spanish Inquisition though it is a very harmless room in a modern city building. It is not what the thing is, but what he sees in it that makes the picture.

After all, art and life are one. We get out of the former just what the latter means to us. If we are poets, a pigsty can become a poem; if we are artists, a loom with only the hands of a busy weaver can become symbolic of industry. 'Tis thus that Hagemeyer sees pictures. The curve of a throat, a figure silhouetted on a rainy crossing starts his imagination and out of it he evolves a thing of mystery and romance.

The exhibit will run to November 15. Mr. Hagemeyer will be there in person from time to time and those interested in knowing about this branch of art will enjoy meeting him.

SPECIALTY SHOP
Just arrived, an attractive line of Angora and Silk and Wool SWEATERS
647 Alvarado St.—Phone 704
MONTEREY

## Our Christmas Mail in the New Postoffice

T. F. Oaks, owner and builder of the new Carmel Postoffice building on Dolores streets, states definitely that the postoffice part of the structure will be ready for occupancy about November 15th—not later than December 1st.

This announcement is particularly gratifying to Postmaster Stella J. Vincent and her assistants. They have been hoping all along that the office would be ready, so that the large volume of Christmas business might be handled

### VAUDEVILLE WITH A PLOT

"The Girl and the Tramp," a show built around a melodrama, with vaudeville actors essaying the principal roles, goes on at the Monterey Theater tonight.

This very laughable, gloom-killing show is said to have been a tremendous success in the east, and will be quite as attractive here, because of its novelty.

### Mirror Cleanser.

A soft cloth dipped in spirits of camphor is effective in cleaning a greasy mirror.

Books and magazines listed under CARMEL WRITERS may be bought at The Seven Arts adv

### CERTIFICATE OR TRANSACTING BUSINESS UNDER FICTITIOUS NAME.

We, the undersigned, hereby certify that on or about the 1st day of October, A. D. 1922, we commenced business to-wit: the business of buying and selling fuel, etc. in the City of Carmel-by-the-Sea, Monterey County, California, under the name, style, and title of Community Wood Yard; that the principal place of said business of the undersigned is in said city, county and state; that the full names of the undersigned are Dante Re and Giacinto Re, that the places of residences of said undersigned are in said county and state; and that said undersigned are the sole proprietors of said Community Wood Yard.

IN WITNESS WHEREOF, we have here unto set our hands this 7th day of October, A. D. 1922.

DANTE RE.
GIACINTO RE.

State of California, County of Monterey, SS.

On this 7th day of October, A. D. 1922, before me, L. S. Slevin, a Notary Public in and for said county and state, personally appeared Dante Re and Giacinto Re, known to me to be the persons described in, and who executed, the within instrument, and whose names are subscribed thereto, and they duly acknowledged to me that they executed the same.

(Notarial Seal)

LOUIS S. SLEVIN.
Notary Public in and for said county of Monterey, California.

### NOTICE TO CREDITORS

In the Superior Court of the State of California, in and for the County of Monterey.

In the matter of the estate of Lucretia C. Horn, deceased.

Notice is hereby given by the undersigned, Freeman C. Horn, as Administrator of the estate of Lucretia C. Horn, deceased, to the creditors of and all persons having claims against the said deceased, to file them, with the necessary vouchers, in the office of the Clerk of the above entitled Court, or to exhibit them with the necessary vouchers, to the said Administrator at the law offices of Messrs. Hudson, Martin & Jorgensen, attorneys for said Administrator, in the Ordway Building in the City of Monterey, (the same being the place for the transaction of the business of said estate), in the County of Monterey, State of California, within four months after the first publication of this notice.

Dated: October 6th, 1922.

FREEMAN C. HORN,
Administrator of the Estate of Lucretia C. Horn, Deceased

Date of first publication October 14th, 1922.

Date of last publication, November 11th, 1922.

Hudson, Martin & Jorgensen, attorneys for Administrator.

NEWELL'S GROCERY
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Cleanup Sale
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Saturday and Until Goods are Sold

LOOK OVER THE BARGAIN TABLE for exceptional buys—all standard seasonable goods—short lines which will be discontinued after this sale. Lowest prices ever quoted in Carmel. Come early if you would help clear the table of these banquet bargains.

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Packed by the old reliable Richmond-Chase Company of San Jose. The line consists of Yellow Cling sliced and halved Peaches, halved Apricots, Fruit Salad (exceptionally fine) and other extra select California table fruits.

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# Persons and Products of Pen and Palette

Sam Hume and his players are making a hit with Gilda Varesi's "Enter Madame," with a Russian actress in the title role. Loyd Corrigan, however, University of California student who has been doing good work in the preceding plays, carries most of the applause in this one as the excellent chef of Madame Della Robbia. Don Totheroh, who played here so well this summer in Garnet Holme's dramatic pageant, comes in for second honors as the juvenile lead. Harold Minger, just out of college, is stage manager for the performance.

* * *

Bernard Maybeck and wife of Berkeley, also Miss Carol Weston of that city, and Mr. and Mrs. Harold Wallace of San Francisco, spent last week in Carmel. Mr. Maybeck attained international fame through his remarkable artistry in connection with the architecture of the Panama-Pacific Exposition. Several years ago he assisted in making the plans for the restoration of the Carmel Mission and the Mission Tea House.

* * *

How many people in Carmel remember the old Fisher's Theater days in San Francisco—the days of Kolb and Dill and Barney Bernard, of Hope and Emerson, the dancers, and the stars of the aggregation, Maude Amber and Winfield Blake. It was a regular family theater. The audience laughed together. It was the good old time of "Lonesome Town" and "Fiddle-de-dee" and all the old-timers that are still dear to the heart of every loyal San Franciscan.

In those days Miss Amber and Winfield Blake merged into a private corporation and became Mr. and Mrs. Blake. They were here last Saturday night to see Ira Remsen's production of the "Rented House" with a view to making it into a vaudeville number. The Blakes are now conducting a producing agency and are naturally on the alert for original acts. They returned to San Francisco Sunday, after being entertained here by John Jordan of the Pine Inn.


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VOTE YES AMENDMENT No. 22
This will enable the Legislature to provide a law for absent voting because of business or occupation which necessitates any voter being absent from his home precinct on election day.
VOTE YES NO. 22

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# Pine Needles

William C. Watts will occupy the Champlin studio at Thirteenth and Camino Real for six months.

Miss E. A. McLean left last Saturday for a round of visits in the bay cities and Sonoma county and will be away two weeks.

Early in the week came the news that Fred Leidig's machine had been returned, and later on that the culprits had been found.

New York is calling, so John Hilliard, author and producer, answering the call, is leaving shortly. He will be away several months.

Gerard Hale and Genevieve Haley, artists, of San Francisco, who were guests of Mrs Dorothy Vedder Wegg, have returned to their homes.

Miss Alice Britton of New Jersey, cousin of Mrs. Robin Goodrich, is in Carmel for a brief visit. She is the guest of the Preston W. Searchs.

The Carmel city trustees will ont not meet as usual Tuesday night. It is election day and a legal holiday. The board will meet on Wednesday night.

Joseph J. Mora and family, who have been away for a short time, are home, Jo is busy completing the Serra sarcophagus, which is to grace the chapel at Carmel mission.

A number of Carmel students of the Monterey high school saw their football team win from Gilroy high school last Saturday. They are looking forward to the game with Pacific Grove, at Monterey on Armistice day.

Mrs. Mary May has returned to Carmel after a three weeks' visit in San Francisco with her daughter, Mrs. Henry Wiethase. While away she heard Geraldine Farrar in concert and heard the Hartman company in "The Wizard of the Nile."

Mrs. H. A. Spoehr and Mrs. S. A. Ratliff entertained with a Hallowe'en party at Forestmead last Tuesday afternoon. The children who enjoyed the fun were Hortense Spoehr, Virginia Ratliff, Winifred Ratliff, Billy Argo, Alexander Spoehr, Donal Dawson and Sammy Ratliff.

Pamela Stafford is the name conferred on the little daughter of the Evan Banks-Gwythers of Carmel, at her christening at Del Monte chapel by Rev. F. G. Cutting. The J. B. Dennies acted as proxies for the absent godparents living abroad, while Miss Allison Bairnsleather of Farnham, Surrey, who is visiting in San Francisco, was present as godmother in her own behalf.

The American Legion dance at Pythian Hall in Monterey on Thursday evening was an enjoyable, well attended affair. Carmelites present included Mr. and Mrs. Argyll Campbell, Captain and Mrs. Wm. Maxwell, Mr. and Mrs. W. L. Overstreet, and Herbert E. Nye. The next dance will take place next Saturday evening, Armistice Day.

Arthur T. Shand suffered a painful accident Wednesday. His "Lizzie" kicked back and a broken wrist was the result.

The executive board of the Arts and Crafts dramatic section finds, in making up its financial statement for the plays of last week, that they have cleared $150.

**IN CASE OF FIRE**

From 6 a.m. to 8 p.m. telephone Curtis 602 W 3; from 8 p.m. to 6 a.m., telephone City Marshal, 374 W.

## Opportunities

CHINESE RUGS—Especially made to order and reasonably priced. Chinese Xmas cards. Mrs. Lawler, La Playa Hotel.

LOST—Knit scarf, rose and black, between Highland Inn and Monterey. Please return to Pine Cone. A. H. Kent.

WANTED—Desirable building site, not less than 80x200 feet, with good Ocean view; if improved, must have modern attractive building; Address 414 South Lorraine Boulevard, Los Angeles, Cal.

FRYERS and chickens for fricassee, killed and dressed to order. Williams' feed store, San Carlos Ave., south of Ocean avenue.

YOUNG LADY desires position—Clerking, housekeeping, etc. Phone 605 J 2, or address P. O. Box 447, Carmel.

FOR SALE—Mahogony cabinet for books or music; $18. Phone 741 R.

FOR RENT — New unfurnished house; 3 rooms and bath; apply to Carmel Realty Co.

FOR SALE—Improved income property; central; sea view. Easy terms. P. O. Box 455, Carmel.

FOR SALE—Choice lots, $250 to $400; frontage to suit; heavily wooded. P. O. Box 455, Carmel.

BUICK Six touring car for rent without driver by the week or month. Address P. O. Box 151, Carmel.

NAVAJO RUGS—For best quality and right prices in these rugs, direct from the Indian Reservation in New Mexico, see Miss L. R. Lichtenthaler, at bungalow, Lincoln street, near Ninth avenue.

The Pine Cone is read by 2000 persons every week.

Vote "NO" on the Water and Power initiative measure No. 19

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Dinners served 1 and 6:30 p.m.
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# Celebrated Case of Heron vs. Crane

(Continued from Page 1)

rectly and yet his work be uninteresting. On the night he may move his audience beyond question. More rarely, a player may show well at rehearsal and fail miserably in the final representation. Always there is a difference, great or small, one way or another. And this difference cannot be forecasted, for while some players are usually better on the night than at any other time before and others the reverse, sometimes some are worse who were expected to be better and vice versa, and sometimes, like the curate's famous egg, parts of a part are excellent. Some players are frightened, some inspired by the sea of half-known faces in front, and close—ah, how close in the Arts and Crafts. Perhaps Kibbler and I were not in complete accord during the first presentation of "The Dark Lady," but at least we were in touch with each other.

Another thing. When a director is also one of the actors, it is his duty on the preparatory night to devote himself to the production as a whole, and even if he ignored his duty it would be physically and mentally impossible to be really "in" his part and at the same time conduct that most wearing ordeal, a dress rehearsal, especially where lights, costumes, properties and settings are for the first time complete and ready for the final co-ordination.

The most adverse report of a production (provided it be sincere and not actuated by personal motives) must be accepted with grace. It seldom does harm, and sometimes good—by keeping up the standard of dramatic art. But a verdict based on a dress rehearsal is utterly unfair to author, director, scenic artist, costumer, electrician, stage manager and every member of the cast. For even if the rehearsal were technically the same as the performance, the whole truth would not be evident. An audience is an essential part of a theatrical production. There is no light without eyes to see it, no sound without ears to hear—and certainly there would be no acting unless we could get somebody to suffer with us.

I go thus into detail, not because I care a tinker's pine cone what your paper has said or may at any future time say about me personally, but because I am deeply interested in the welfare of our village drama, and if anything, I can say now will deter you from again making the grave error of judging a production before it exists, I shall not have been swatted in vain. The mere fact that you headed your apology for so writing up the recent bill with the words, "Before and After," and that you plan a later review of the affair, shows that you realize that there might possibly be a difference between the framework and the finished design, but it does not exonerate you. The preview was published.

I have worked in the drama a long time, and I know that printed blame and printed praise are forgotten almost as soon as spoken praise and blame. Your criticism will not deter me from doing what I can to help the Arts and Crafts Theater in the future. But that does not alter the fact that it was wrong in principle. The actual performance upheld your preview's verdict. That can make no difference. He could not know. No man can surely judge that which does not exist. uch writing is not criticism; it is prophecy. Only Omniscience and a few astronomers can know what is to be. Even the Pine Cone is not omniscient.

Do not think I am hurt by what has been said. As a matter of fact, I wholly agree with your review. It was rotten. Perhaps I was very rotten. No man can truly estimate his own work. But I know that there had to be a difference between the actual performance and the dress rehearsal. It may have been better; it may (if your "critic" will allow that such a thing is possible) have been worse. But it was not the same. And that is the crux of the matter: the goods we offered the public for a price were the goods of Friday night and not the goods of the Wednesday rehearsal. So let me beg you to give no more previews to your readers—for the sake of the individuals and, what is of far more importance, for the sake not exist. Such writing is not criticism we have a right to expect from the only Carmel periodical.

opinion of your previewer, I strove to

I admit that after digesting the better my impersonation the second night. Not that I considered the criticism truly architectonic. In fact, if the person who wrote it had not mentioned that his jibes at me were constructive I should not have guessed it. But it started me to thinking, and in all humility I say that I believe I was not as bad at the second performance as at the first, just as I believe the opening night was an improvement over the dress rehearsal.

I would like to call your attention to several omissions and incorrect, or at least misleading statements, made by your writer. The article implied that Mr. Hilliard had done nothing for the local drama since "The Yellow Jacket." It happens that I have a fairly complete file of Carmel programs, and it may interest your readers to know that since that lovely Forest Theater production of July 2, 1920, Mr. Hilliard was associate producer of "Snow White" and acted "Bertold the Huntsman" in that play; later in the Arts and Crafts, he admirably produced "The Dragon's Claws" and finely acted the prinicipal male role.

There are other things in your previewer's article that are unjust. He mentions several persons ("people" he calls them, for he is not fussy about his English) who, in addition to the producers, have kept the Carmel drama alive in the past two years. But he only mentions a few. He probably thought he was being fair in cutting short the names with "the list is long and not a secret"—good words, but of no value. As if one were to list the presidents thus: "Washington, Adams, Polk, McKinley, Wilson—the list is long and not a secret." Might not some obscure Jefferson, Lincoln or Roosevelt rise to a question of personal privilege? And so might the many toilers of the season theatrical who have done their share to keep the local drama alive. I would suggest the addition of the following, each of whom has done work of one kind or another ("all service ranks the same with God") in at least four productions or committees during the last two years: Miss Mae Harris Anson, Mrs. Hilda Argo, Frederick R. Bechdolt, Misses Marian and Charis Boke, Cornelius Botke, Argyll Campbell, Thomas Vincent Cator, Thomas G. Fisher, Mrs. Phil K. Gordon, C. Sumner Greene, Miss Constance Heron, Austin James, Miss Johnson, Mrs. Alice Josselyn, Mr. and Mrs. Lewis Josselyn, Winsor Josselyn, (Talbert Josselyn was mentioned), Mrs. Edward Kuster, Miss Effie A. McLean, Gerald Morrow, Perry Newberry, Ernest Schweninger, George Seideneck, Theodore Solomons, Owen White, Miss Grace Wickham, Jack Williamson.

A little knowledge (including that picked up at dress rehearsal) is a dangerous thing and if your previewer had learned a bit more before he wrote, he might have come a bit nearer the whole truth. And if he had learned still more he might have known how to spell "risque", which is a French word and not Chinese as your previewer seems to think. Anyhow, one takes a risk with his reputation when he spells risque in so risky a way as riske.

Let me repeat once more that I am not put out at all by your notice, and I shall continue to take your paper, for it is in many ways worth while. The advertisements of Cabbages and Kings are always interesting, the tide tables (though not always correct) are useful in guessing when to go for abalones, the appearance of the paper in my mail-box tells me (when I collate the heading with my calendar) that it is Saturday, and as a medium for true criticism the Pine Cone is superb kindling for fires.

Your far from obedient servant,
HERBERT HERON.

October 29, 1922.

Marcy Woods and wife of Stockton are staying in the Yates cottage on Ocean avenue. Mr. Woods is an artist. He purchased an old adobe in Monterey and is working on its restoration. It is on the hill adjoining the recently restored Gouverneur Morris adobe, and it will be ready for occupancy about the end of the year.